

## STAGE AND SCREEN



MABEL NORMAND  
IN "PINTO"  
AT THE CAPITOL

DELIA PRINCE, for many years identified with Shakespearean plays and the classical drama, is in "Adam and Eva." Appearing as Abby, the maiden aunt of James King, a man of wealth and head of a house, who plans a trip to South America in order to cure his spendthrift relatives of their selfishness. It is not a big part as parts are measured by one who has been entrusted with the important roles that have marked Miss Prince's career, but she contributes a characterization that adds much to the enjoyment of the performance.

Although she comes of English parents, Miss Prince is really an American, for she was a child when the family came to America and settled in Texas. There she grew into girlhood.

It was with Augustin Daly that she made her entry into stage life, and so lays claim to early training of the first quality. Remaining with that famous manager for five years, she played important roles in the plays of Shakespeare and old and modern comedies, going to London each summer for the season there at Sir Henry Irving's Lyceum Theatre. And when Mr. Daly took his famous organization to Paris Miss Prince was present, thereby being one of the few American actresses who can lay claim to the distinction of having played with an English-speaking company in the French capital.

In relating her experiences with the Daly forces the other evening back stage at the Longacre, Miss Prince touched on early days back in Texas when she appealed to Augustin Daly for her first chance.

"While it wasn't exactly a deaf ear that he turned to my inquiry for help," she said, "his reply wasn't sufficient assuring to make me risk a trip from Texas to New York. Rather was it one of those vague and somewhat ambiguous letters he wrote which allowed me to take nothing for granted."

"I had about made up my mind to come to New York without the knowl-

edge of my family," she continued, "and as my most intimate girl friend was to be married, I felt I could ask her fiancé for the loan of sufficient money to pay my fare. Then, with the aid of one of my brothers, I composed a letter to Augustin Daly, and sent it with my photograph, asking him to take me into his theatre."

"Those were anxious days, my brother watching the arrival of trains from the North and standing in the post office until mail was sorted and delivered, to make certain that the letter would not fall into the hands of my father and so ruin everything. Finally, it came with 'Daly's Theatre' on the envelope. Oh! the thrill of that moment! His words burned into my brain."

"It is not alone the desire to act that makes an actress," he wrote. "Many young girls who think they will make fine figures on the stage, turn out to be very deplorable failures. I can offer you no inducement to come so far from your home. I do, however, take a number of young ladies each season—young ladies who can play, sing, dance and have the accomplishment of ladies generally."

"It was not what I had hoped for, but it was not altogether discouraging and besides I had the money for this trip to New York."

"And when I did finally come, Mr. Daly was very kind to me and to the early encouragement he gave, I attribute my stage career."

**A** DOLPHIE OSSO, vice-president of the Albert Capellani Productions, Inc., and also associated with Harry Cahane in the Edgar Lewis Productions, Inc., and

the Edwin Carewe Productions, Inc., has recently returned from Paris.

Mr. Ossos speaks enthusiastically about motion picture prospects in France. "The industry is advancing rapidly since the signing of the armistice," he asserts. "In Paris so far there are no Rialtos or Strandas, no capitol or Rivolis, the old Hippodrome still remaining the largest film theatre in the city. But it is only a question of time until large modern theatres will be erected."

"Meanwhile," Mr. Ossos continues, "the American producer is welcome in France and will there find every possible opportunity afforded him. I am myself erecting a studio which will accommodate six companies at the same time. Nice and the Riviera constitute a second California so far as motion photography is concerned."

Mr. Ossos has great faith in French made pictures for the American trade, when they are Americanized and produced with stars known in this coun-

try. With a little encouragement and the adoption of American methods, the believes, French directors will do wonderful things with the mine of valuable material as yet untouched. This material can readily be adapted to American life.

"French pictures," Mr. Ossos declares, "have suffered for lack of beautiful women, few of whom in France take on foreign business as a career. However, Danish and Italian competition is spurring on the French actors. Many of them have of late been sent to Italy to do French films there. If more American players would go to France to act in Americanized French productions first class pictures for United States consumption would result."

Meanwhile Mr. Ossos warns American producers not to figure too much on foreign business at the present time. Exceptional quality alone, he insists, will succeed in retaining the French market. "During my recent visit to Italy," he says, "I learned that

an Italian concern had recently contracted for 800 German films and is distributing them throughout Italy."

"Besides the French public will always give preference to French made pictures with native players and such a film is bound to make more money than any foreign made picture. Material from French, Italian and Spanish authors whose works are well known in Europe is plentiful and I advise American producers to secure some of these available stories."

As to the effect of the present exchange rates on the exportation of films Mr. Ossos believes that producers here err in asking big prices for European release rights. This is a mistake, he says, not only because of the present rate of exchange, but also because it helps our French, Danish and English competitors. It is a serious question for American producers to consider.

"Studios may now be rapidly equipped," Mr. Ossos states. "My own six company studio will be located

conveniently near Paris. I am now managing four theatres besides my own, and I have lately opened in Paris a projection room which Americans are invited to make use of in displaying their wares. Our studio organization will gladly help to find French buyers."

"There are only 1,200 theatres in France, which means 35,000 persons to each theatre. There should be at least 8,000 more theatres built in order to accommodate the playgoing and cinema loving public."

Mr. Ossos is enthusiastic over the wonderful Sun-Light Arc lamp, which he believes, bids fair to revolutionize motion photography. So strong is his faith in this invention that he has just closed a contract to represent the Sun-Light Arc Company in France, Belgium, Switzerland and Italy. Among the films which Mr. Ossos brought with him from France is Tristram Bernard's celebrated comedy, "The Little Cafe," with Max Linder. This film is being retitled in English, and

will soon be ready for exhibition to prospective buyers.

Mr. Ossos has signed a contract with Lois Meredith, who is in France, to star her in six pictures of French make. Her first will be a melodrama, "Cœur de Lilas," by Tristan Bernard and Charles H. Hirsch.

## THE HIP.

If there is no change to be noted in the prevailing prosperity at the Hippodrome and everywhere seems to be as favorable for the public as possible, if the elephants are regularly fed and the high divers kept in perfect physical condition—in a word if everything is O. K. may it not be attributed to the fact that after all Mark Luescher did not resign but took back his threat and stuck right on the job? Those to the contrary minded will please—

## AMUSEMENTS.

## AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE &amp; J. J. SHUBERT

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## CALENDAR FOR THE WEEK

**SAM BERNARD AND I**